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are interested and are striving for a plan of procedure but by their own testimony, very few have arrived at any definite conclusions.

Therefore "Music Appreciation for Little Children" has come at a most opportune time.

This book is a "plan of work" giving definite instruction and direction in the larger use of *music itself*. The authors have carefully studied the possibilities and needs of children from the ages of 3 to 8, when ears are keen and active, realizing that "neglect at this time can never be fully made up by any amount of musical education in later years."

Thirty-two lessons each, for grades one, two and three are suggested.

The child is led to feel rhythm, hear it, see it, and express it through free expression, suggested expression, loosely organized games, highly organized games and folk-dances.

It is interesting to note how much emphasis is placed on the importance of having the child's bodily expression of *his own* conception of the music. How many teachers are guilty of projecting their own conceptions to such an extent that their classes get very little chance of developing any power other than that of imitation.

Perhaps the most helpful section to all of us is that part devoted to "Instrumental Music." We all know that "the mere playing of music, be it ever so entertaining, is not necessarily educational." The authors of this book have selected many master pieces and have told us how to develop them so that they will have a direct bearing on the young child's musical education.

The study of music involves much more than learning to play or to glibly read by syllables, and if these alone have represented public school music, little has been done to stimulate those faculties alluded to as "education."

MABELLE GLENN, Bloomington, Ill.

MUSIC AND LIFE

A reprint of portion of the introduction to the pamphlet on Literature and Life by Milnor Dorey and Louis Molner. Published by the Columbia Graphophone Co.

Some one has said that "Music is of all the arts the directest epitome of life." Since literature is the interpretation of life it is obvious that the teaching of literature and music has a common aim and method. When we realize that the relations of men to each other and to nature are, after all, emotional and not intellectual, it is clear that teaching appreciation in literature aims to create power to perceive, visualize, and feel truth and beauty.

The general trend of education today is toward unity of conception and treatment. No teacher, no subject-matter lives unto itself. The chief problem in pedagogy is how to secure willing and intelligent coöperation among teachers, and practical and vital correlation of subject-matter. This coöperation is not merely a matter of helpful assistance; it is a serious effort to find identities of aim, content, and method in teaching so that the minds and spirits of young people may not only be freed but given harmonious development.

Vocational education has very well provided for the purely intellectual and material training of youth. Great sums of money are expended so that they may be taught how to make a living. But we are going to give greater attention to those processes of education which will make life worth living. The problem of the leisure hour, the elevation of taste and morals, the implanting of ideals so that the life may be more than meat and the body than raiment, is the task of the future. Its solution is our schools lies in the hands of the teachers of *Literature* and *music*. Their efficiency lies in complete joining of forces.

This union of forces implies the conviction that their work is the most important and practical work of the school. It means devotion to a noble cause, and a vision. It means a recognition of the fact that both music and literature

must be taught for their immediate, esthetic values, not their deferred, prudential values. It also imposes certain obligations: the English teacher should use the phonograph in his class-room, should read musical literature and biography, should understand musical terminology and form, and should be familiar with musical compositions; the Music Supervisor or teacher should acquaint himself with the types of English literature and literary biography, and should study the rhetorical terminology of poetry, drama, and fiction. Both should sustain a winning, intelligent, and helpful attitude of interest and service toward each other as the daily problems of class and school activities arise.

Assuming that both teachers, of their own initiative, have acquainted themselves with the respective literature of each subject, they should hold periodic conferences so that the English teacher may inform the Music Supervisor of his class work in its various stages, and so that the Music Supervisor may suggest music material to employ and methods of using it. They should confer when preparing for the school's public exercises so that the music and literature will fittingly carry out the central idea of the program. The dramatics of the school should always be conducted along educational and artistic lines, never the merely entertaining. It is the duty of the English teacher to consider the drama as the most potent visible and aural interpretation of the life and thought of man. Coöperating with the Art and Crafts department, he should no less coöperate with the Music Supervisor, both working with one end in view,—the infusion of the best musical literature in song, dance, and incidental music into the dramatic values of the production.

In preparing this pamphlet only the best music has been considered. In relating it to the literature studied in the schools, the lists as furnished by the College Entrance Requirements, and the Government pamphlet on "Reorganization of English in Secondary Schools" have been followed. In the limits of a pamphlet it is impossible to list all records, or to outline many exercises.

The New York Meeting of the Eastern Music Supervisors' Conference

An enthusiastic and largely attended gathering in New York, May 17-25, adopted an important three-fold resolution which is of interest to all supervisors.

This resolution was definitely passed on the final day of the conference and included the following specific points: That 100 minutes a week shall be the minimum time devoted to music in class, outside choral work, assemblies, etc.

That after September, 1920, the course for musical supervisors must include the study of the history of education, school administration and of psychology and pedagogy, to increase the normal training of the supervisor.

Finally, that the salary of the music instructors must be increased; that the director of music in the schools must in no case receive less than an elementary school principal, while the supervisor of music should receive a salary in excess of that given to the highest grade of school teacher.

Under these three headings the association plans to pursue its activities for the next five years, working for better preparation for supervisors as well as better emolument. The supervisors also plan to bring the matter before the various state legislatures.

The officers elected for the ensuing year are as follows: George H. Gartlan, New York City, president; Inez Field Damon, Lowell, Mass., first vice-president; Louise Westwood, Newark, N. J., second vice-president; Laura Bryant, Ithaca, N. Y., secretary, and James D. Price, Hartford, Conn., treasurer. Two new members of the directorate were chosen: Richard Grant of Winchester, Mass., and Mr. Sault of Lawrence, Mass.